

UCLA CENTER FOR THE PERFORMING ARTS

1992-93 SEASON

CenterStage Pre-Performance Lectures at 7:00 p.m.



THE MYSTERIES AND WHAT'S SO FUNNY?



POWAQQATSI/LIVE!



PAUL DRESHER ENSEMBLE

KRONOS QUARTET

Two Events \$45

David Harrington, violin; John Sherba, violin;
Hank Dutt, viola; Joan Jeanrenaud, cello

FRI., OCTOBER 30, 1992 (Event #472)

8:00 P.M. WADSWORTH THEATER \$25, 20, 9*

Guest artist - STEVE MACKY, electric guitar
music by Terry Riley, Steve Macky, and Arvo Pärt,
Joy Clift and more

SAT., MAY 8, 1993 (Event #473) †

8:00 P.M. WADSWORTH THEATER \$25, 20, 9*

Program and guest artist to be announced.

† Supported, in part, with funds from the California Arts Council, a state agency, and the National Endowment for the Arts, a federal agency.

CONTEMPORARY SERIES

Three Events \$67

West Coast Premiere!

THE MYSTERIES AND WHAT'S SO FUNNY?

written and directed by David Gordon

music by Philip Glass

visual design by Red Grooms

THU., NOVEMBER 12, 1992 (Event # 471)

8:00 P.M. WADSWORTH THEATER \$25, 20, 9*

Los Angeles Premiere!

POWAQQATSI/LIVE!

music by Philip Glass

directed by Godfrey Reggio

performed by PHILIP GLASS and
the PHILIP GLASS ENSEMBLE

SAT., MARCH 27, 1993 (Event #572)

8:00 P.M. ROYCE HALL \$25, 20, 14, 9*

PAUL DRESHER ENSEMBLE

Paul Dresher, artistic director

"AWED BEHAVIOR"

SAT., MAY 1, 1993 (Event #573) †

8:00 P.M. ROYCE HALL \$25, 20, 14, 9*



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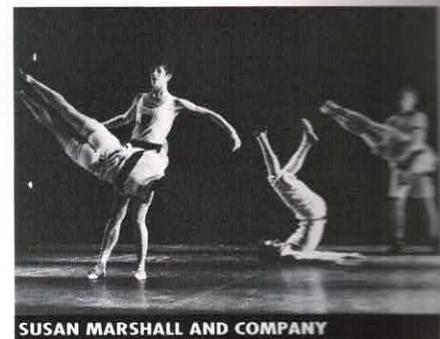
SUSAN MARSHALL AND COMPANY

Susan Marshall, artistic director

FRI., OCTOBER 9, 1992 (Event # 511)

SAT., OCTOBER 10, 1992 (Event #521)

8:00 P.M. ROYCE HALL \$25, 20, 14, 9*



SUSAN MARSHALL AND COMPANY

Features an L.A. Premiere!

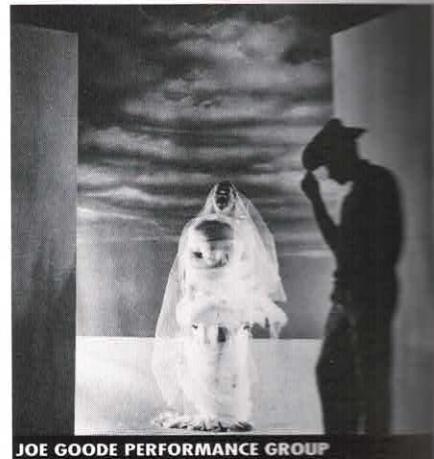
JOE GOODE PERFORMANCE GROUP

Joe Goode, artistic director

FRI., APRIL 2, 1993 (Event #414) †

SAT., APRIL 3, 1993 (Event #424)

8:00 P.M. WADSWORTH THEATER \$25, 20, 9*

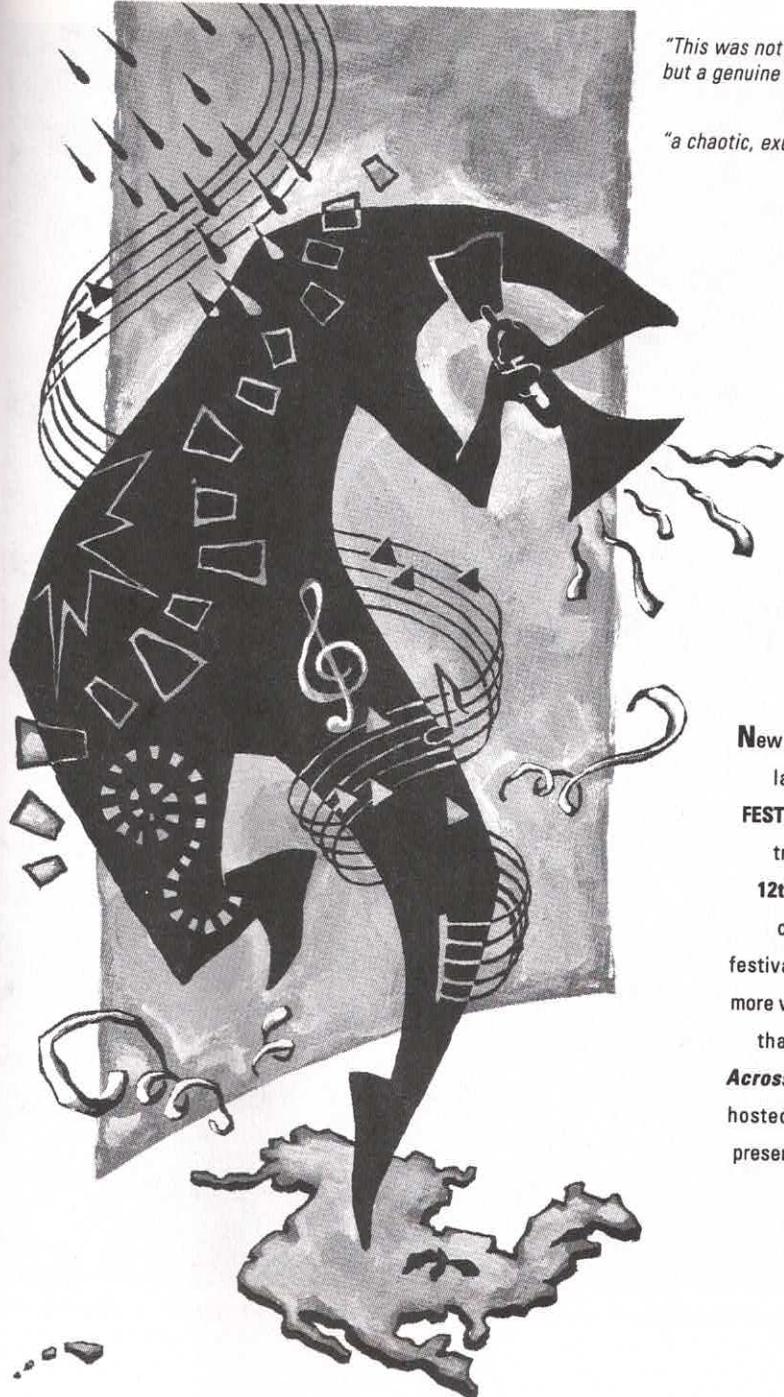


JOE GOODE PERFORMANCE GROUP

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*STUDENTS WITH FULL TIME ID.



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Tom Johnson, *Village Voice*, 1979

"a chaotic, exuberant, sumptuous festival"

Amy Mereson, *Newsday*, 1989



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September 25-October 3

"Out of the Shadows," a group show of work produced by participants in the Community Arts Partnership public art program. Galleries D300 and D301.

October 2-5

New Music Across America. Co-presented by CalArts and Beyond Baroque. For more information, call 818/367-5507 or 310/822-3006.

October 2

A presentation of new electronic music by The Center for Experiments in Art Information & Technology. The Electronic Cafe, 1649 18th St., Santa Monica, 8 p.m.

October 3

Concert of new and unusual music featuring

"Ya Vas Gran Yuyu Con Tu Mitote" and

"The Collage Ensemble" which will premiere the micro-opera entitled "Collage Culture: My Neighborhood". Also, a concert with "Birdsongs of the Mosozic".

Admission: \$10 or \$15 for both concerts. Beyond Baroque, 681 Venice Blvd., Venice.

Concerts are at 4 p.m. & 8:30 p.m.

Saxophonist/Composer Jane Ira Bloom joins bassist Michael Formenack and drummer/electro-acoustic percussionist Jerry Granelli for an afternoon concert of jazz. Also featured will be computer music by composer Maggie Payne.

Barnsdall Art Park Gallery Theatre, 4814 Hollywood Blvd., Los Angeles, 2 p.m. Admission: \$10.

Multi-instrumentalist and guest composer Anthony Braxton and the "Challenge" ensemble (David Rosenboom, Anthony Braxton and percussionist, William Winant) will join the CalArts New Century Players. Also featured will be works by composers Chinery Ung, Donald Crockett and David Rosenboom. Los Angeles County Museum of Art, Leo S. Bing Theater, 5905 Wilshire Blvd., Los Angeles, 8 p.m. Admission: \$11 general/\$7 museum members, students and senior citizens. For more information and/or reservations, call 213/857-6010.

October 15-16

Dance School "Open House". Theatre II, 6 p.m.

October 22-24 and October 28-31

"Lifes a Dream," theatre production by Calderon de la Barca, directed by William Kasper. A melodrama set in 16th century Poland. Ensemble Theatre II (E400), 8 p.m. Performances on Oct. 24 at 2 p.m. & 8 p.m. \$7 general/\$2 students & senior citizens.

October 23

A world premiere concert of new works by Mel Powell with the Los Angeles Chamber Orchestra. UCLA's Royce Hall, 405 Hilgard Avenue, Los Angeles. Time TBA. For reservations call 310/825-4321.

November 9

Student Composers Concert. Roy O. Disney Music Hall, 8 p.m.

November 16

Graduate Composers Concert. Roy O. Disney Music Hall, 8 p.m.

November 19-21

NFAW Dance Concert. Theatre II, 8 p.m.

November 24

Non Dance Concert. Theatre II, 12-30 p.m.

September 11-12

The Diavolo Dance/Theatre Troupe with alumnus Jacques Heim and Sam Piperato. Theatre II, 8 p.m.

September 14-24

The School of Art, Division of Critical Studies and the Intercultural Arts Project presents, 3X5: Three Dimensional Works by Five Chinese Artists. Opening reception September 14, galleries D300 & D301, 6 p.m.

September 19

Duo Piano Recital, "Two Pianists/Four Pianos". Roy O. Disney Music Hall, 8 p.m.

Spend
a
Night
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the
Town
At
CalArts

October 4

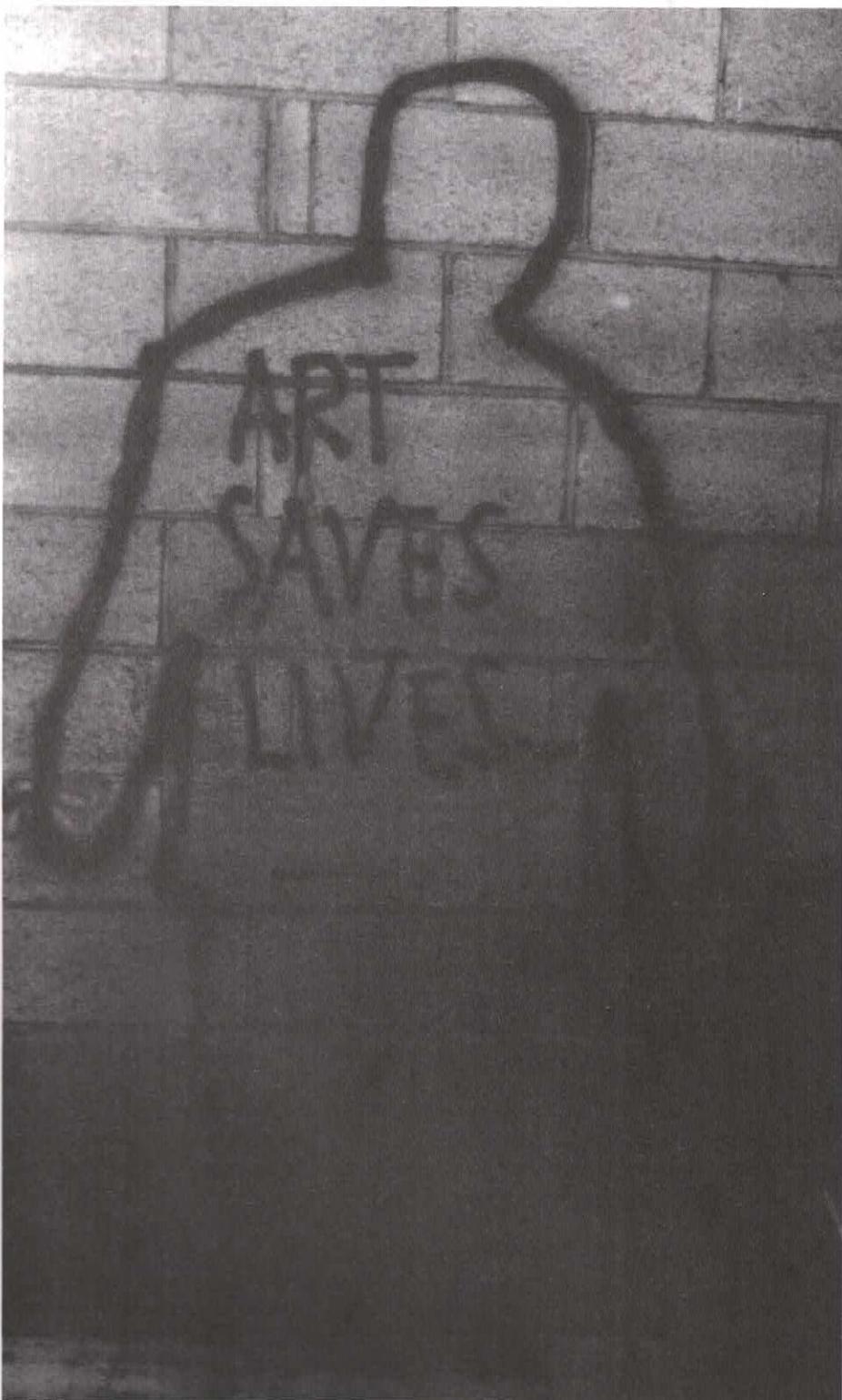
October 5

information and/or reservations, call 213/857-6010.

The California Institute of the Arts*

was the first degree-granting institution of higher learning in the United States created specifically for students of both the visual and performing arts. It was established through the merger of two highly regarded professional schools, the Los Angeles Conservatory of Music, and Chouinard Art Institute. The 60 acre campus is located in Valencia, California, 30 miles north of Los Angeles. Under the guidance of its president, Steven D. Levine, California Institute of the Arts is dedicated to educating the artist and providing the best environment for arts training.

notes from the editor



STEVEN DURLAND

Art Saves Lives, Discover a World of Difference by The Street Phantom, 1992. This and other anonymous works by The Street Phantom have appeared randomly across Los Angeles. The message is powerful in its sense of immediacy and urgency.

It's time for a change," says Bill Clinton as he runs for President against George Bush. "It's time for a change," says George Bush as he also runs for President against George Bush. With this issue of *High Performance* you'll find that we too have decided it's time for a change, even if we're not running for President.

This won't be the first time *High Performance* has changed in its 15-year existence. Some of those changes were radical, some were so gradual we didn't even recognize them until we looked back at what we'd done. The one thing all those changes, and the ones we're introducing here, have in common is that they were made in recognition of shifts and transformations happening in the arts.

Perhaps none of those transformations have been as significant as the ones we've been witnessing in the '90s. Where artists used to talk about their work in terms of form, technique and the like, now they are using an entirely new vocabulary that talks about communities and audiences, education and empowerment, activism and society. There is a growing feeling amongst artists and a broad range of cultural critics* that it is no longer sufficient for art to express the artist's inspired creativity if that work fails to resonate beyond the art world. It is no longer enough for the work to succeed in art world terms if it fails to have relevance to the broader context in which that work is created. The artist as iconoclast is being replaced by the artist as citizen.

Certainly these ideas aren't brand new. They've had their supporters for as long as I've been in the arts. But where there were once isolated voices, now there are whole choruses. The momentum is growing daily as we speed toward the end of one millennium and the beginning of another. It's a momentum fueled by the same circumstances that inspire our Presidential candidates to speak of change. We need new models to address the rapid changes in society that no existing models can cope with. History will ultimately be the judge, but there are many of us who think that artists have as good a chance of developing those models than politicians. One thing is for

sure, we won't find the answers merely by emulating Harry Truman or Vincent Van Gogh, Isadora Duncan or John Kennedy.

We've spent a great deal of time in the past year talking amongst ourselves and with lots of our readers trying to determine how a magazine can best respond to these concepts. We found it was getting increasingly difficult to shoehorn these new ideas into a traditional art magazine format. What should our role be?

From a critical perspective we had to acknowledge that the emphasis in the discussion of art has shifted from artist and product to process and audience. Such a shift presents a serious challenge to traditional art critical methods. For instance, if an artist creates a work with political intentions, it seems entirely insufficient to suggest that that work of art has succeeded because it was done well, if it fails to accomplish any of its activist intentions. If an artist chooses to work inside a specific community, say teenagers or the homeless, where is the art? In the action of the artist? In the process of involvement? In the products of the community? Is a critical method necessary, and if so, how should we apply it?

We don't pretend to have developed a new critical theory that answers those questions. We do feel that we can make it our role in this changing artistic landscape to look for new forms of cultural journalism that better address these questions, and over time, maybe we will find some answers.

So how will all of this rhetoric manifest itself in *High Performance*? Perhaps the most noticeable change will be that we've eliminated our Reviews section from the magazine. While the reviews we published served a number of functions, such as surveying the field to let readers know who's doing what and where, ultimately a review intends to make a critical judgment about a work. We feel it is counter-productive to work with a framework that prioritizes critical determinations when we are not only questioning how we make those determinations, but whether they're appropriate at all.

We also feel that the review process is biased toward work presented in traditional arts venues and places primary value on the product or event while ignoring the process

of creation as well as the work's impact on the audience (with the notable exception of the reviewer). Thirty years after artists started developing work that was process-oriented, or systems-based or conceptual we're still trying to evaluate the whole thing by looking at what's left in the end. It becomes even more absurd when the issues are about community, or social change or education.

We want to develop ways of looking at work that can acknowledge these processes, that can find room for nontraditional collaborations and even the work of organizations. We intend to continue to provide writing that presents a healthy cross-section of the art that's being done, in urban centers as well as in other parts of the world that so often get ignored. This does not mean we will be cultivating writing that is merely reportage. New ideas will never evolve if they are not championed, they will never mature if they are not challenged. We believe that art is one of the central driving forces in a culture. It creates value in the individual who makes it and it creates value in the culture that receives it. The fact that everyone is so unsure of just what that value is here in the last decade of the 20th Century might mean we've been looking in the wrong places.

Other changes you can expect in the magazine will include a broader diversity of voices from both inside and outside the arts, and, in spite of what you might infer from our title, an even broader disciplinary sweep than we've covered in the past. Performance has been, and in many ways continues to be, a primary source for the development of broader cultural approaches to art, but it is not the only source. It would be insincere to suggest that such lofty goals are the province of any single discipline. For some it will always be simpler to plug us into a category. After all, where would granting agencies and libraries and universities be without categories? But just between you and me, what we're really interested in here is a bit more ambitious than those categories will allow for.

So for us, *High Performance* means, as it has in a way always meant, a quality of accomplishment. We will continue to search the margins for innovative, quality artistic accomplishment by artists of all stripes. We

will continue to give voice to new ideas when they arise, and look at how those ideas succeed or fail when they're acted upon. We will continue to look at the impact of art on culture, and the impact of culture on art. And, finally, we will continue to try and do all of this without resorting to obfuscating jargon. Some things never change.

Steven Durland

*I would suggest that the "broad range of cultural critics" is indeed broad. Even though the argument manifests itself in radically different ways, there is a kernel of similarity in the extremes of Marxist-liberal calls for "art for the masses," and fundamentalist-conservative calls for "art that is not offensive to the majority of the American public." Between the extremists we find everything from the spiritual philosophers who see the need for artists as contemporary shamans, to the economic pragmatists who see the need for expanding a dwindling market. All of these arguments find themselves lumped together in opposition to art whose purpose is solely self-referential.

HP #57 Corrections: Writer Lyn

DelliQuadri's name was unfortunately misspelled in her feature on Muntu Dance Theater, and in Patric Hedlund's article on Virtual Reality Warriors, the correct telephone number for Canadian bulletin board system Le Musee is 514/987-1297.

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